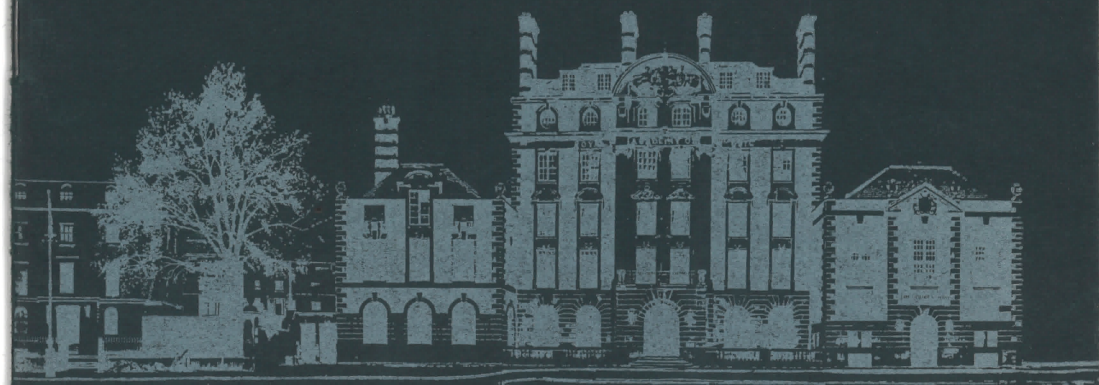
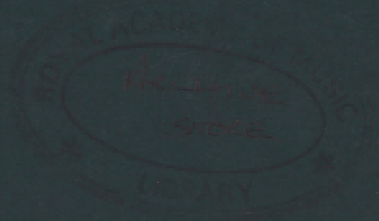


The Royal Academy of Music Magazine

No 195 Michaelmas 1968



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Incorporating the Official Record of the RAM Club

Edited by Robin Golding

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Two events that took place in the Midsummer Term call for mention here, as they were both connected with the retirement of Sir Thomas Armstrong: firstly the performance which he himself directed, on 16 May, of Brahms's *Requiem* (preceded by the 'Haydn' Variations) and secondly of the concert of music by Wagner, Vaughan Williams, Elgar and Brahms given by Sir John Barbirolli on 16 July, as a tribute to Sir Thomas. The idea of the concert stemmed from Sir John himself, who offered to conduct a programme of music to be chosen by Sir Thomas. I shall never forget the expression of delight that lit up Sir Thomas's face when I told him of Sir John's suggestion. 'What shall we choose?' he said gleefully, 'the complete *Ring*?'

In this connection I should make an apology to Dr Alan Bush for the fact that a few lines were inadvertently omitted from his tribute to Sir Thomas in the Midsummer issue. The passage concerned Dr Bush's meeting with Sir Thomas in the summer of 1955, shortly before his formal installation as Principal, at which Sir Thomas immediately referred to the circumstances of their first meeting, about ten years before. 'I was deeply impressed and rather awe-struck by this remarkable feat of memory', wrote Dr Bush. 'Some time during his first year as Principal an event, I forget exactly what, took place in the Duke's Hall. One contribution was a group of songs, sung by a student; Dr Armstrong (as he then was) was the elegant accompanist. This made me realise his great friendliness and active interest in musical performance.'

As Sir Thomas mentioned in his speech at Prizegiving, the Academy has recently been honoured by the bequest, by the late Miss Harriet Cohen, of her extremely valuable collection of modern paintings. By the time this appears in print, the most important of these pictures will be on display in a new 'Arnold Bax Room' (*alias* Room 33), formally opened on 27 November, at a ceremony which included a short recital devoted to Bax's chamber music. An account of the event and a description of the paintings will be included in the next issue of the Magazine.

Just as we were going to press, the news came of the death, on 15 October, of Franz Reizenstein. He was born in Nürnberg in 1911, but had lived in England since 1934, leavening his early training as a composer under Hindemith with study under Vaughan Williams and Solomon, and during his ten years as a Professor he contributed to the Academy a special blend of German seriousness and professionalism, and Hoffnunesque humour. He will be sorely missed, and we offer our deep sympathy to his widow and his son. A full obituary will appear in the Midsummer issue.

Although I have never before held an official appointment at the Academy, association with the RAM and its Principals seems to run like a thread through my career from the day in the twenties when Walford Davies sent me to Sir John McEwen with some cello pieces I had written. In the Principal's room I was placed at that luxuriantly ornate piano while Sir John attempted, not altogether successfully, to sing the cello part over my shoulder. As a result I was assigned to the expert care of William Alwyn and Eric Brough. William Alwyn was kindly tolerant of my juvenile efforts at composition, while Eric Brough directed me to unravel the mysteries of Debussy's *La Cathédrale engloutie*. I remember exploring this dangerously *avant-garde* work as if I were indeed a

deep-sea diver groping my way through a submerged cathedral, behind whose sunken pillars, wreathed with seaweed, lurked sinister aquatic monsters ready to dart out upon me at the least false step.

My next memory is of sitting next to Sir Stanley Marchant on a formal occasion when I had to make a speech to some august assembly. I was deputising for—of all people—Sir John Reith (as he then was), and since I had just come down from Cambridge and had only joined the BBC a few days previously I was understandably in some agony of mind. However, Sir Stanley was kindness itself and his moral support enabled me to utter my halting platitudes and sit down with the minimum of confusion. After the war when Sir Reginald Thatcher (my old chief at the BBC) was Principal he helped me to arrange the first concert performance, at the Academy, of the earliest extant operatic scene in English music—the Masque of Orpheus by Matthew Locke in *The Empress of Morocco*. The team of students included Helen Watts, and they gave my edition of this work a lively rendering.

Not long after this occasion my dear friend and colleague, Herbert Murrill, died tragically. He was deeply attached to the Academy and insisted on maintaining his active connection with it throughout his BBC career. The extent of his devotion to the RAM impressed me greatly.

From my immediate predecessor I have had much valued help given with his characteristic generosity. Sir Thomas was my first External Examiner at Birmingham and treated the young recruit to the Chair with a deference he had scarcely earned. It was during Sir Thomas's tenure that I was elected Hon RAM, an award that gave me very special pleasure. In the interval between my appointment and installation here he was unstinting in his assistance both official and personal. It rather saddens me that he did not have the benefit of the handsome accommodation that has fallen to my lot, but which he was largely responsible for providing.

Thus the thread has been a continuous one over the years, and it is therefore more than gratifying to me that it should now be woven into the texture of Academy life. I like that metaphor, because it implies both contribution and cooperation, which I hope will be prominent elements in my work at the RAM. These elements will indeed be essential to the Academy as a whole, in facing the challenge of the future. We should be prepared for this challenge to be presented in a variety of guises—new demands on the performer, new concepts of the rôle of the graduate teacher, new staff-student relationships, new functions of the curriculum, new types of teaching equipment, and many other ways. We must keep in touch with our age and with the society that surrounds us and which we serve—more than that, we should be ready to take the lead in creating and influencing new developments. None of this involves the abrupt rejection of tried methods that have proved their value or the jettisoning of deservedly honoured traditions. It calls for the coordination of effort, making the fullest use of the great resources of knowledge and experience that the Academy possesses to shape the pattern of the future. I pledge my maximum contribution to this task, and will seek the cooperation of all in sustaining and increasing the happiness, reputation and vitality of the Academy in the years to come.

The prizegiving ceremony was held this year in the Duke's Hall on Thursday 18 July, with HRH The Duchess of Gloucester, President of the RAM, distributing the prizes and Sir Gilmour Jenkins proposing a vote of thanks. In a short recital Helen Powell and Rosalind Bevan played Handel's oboe Sonata in G minor, Joy Roberts sang songs by Walton and Strauss, accompanied by Jennifer Coultas, and Richard Studt and Pauline Fry played Kreisler's *Praeludium and Allegro*.

Sir Thomas Armstrong spoke as follows: 'It is with the greatest pleasure M'am that we welcome you again as our President, for we know that your interest in the Royal Academy is a real one, and we value it highly; we are particularly grateful this year for the prize that you are yourself presenting, which will be one of our most coveted awards.

'The year has been, on the whole, a propitious one, and I can report that all the activities of the Academy have been carried on effectively, and with enthusiasm; our music-making, as well as the attendant educational work, has been maintained and extended. The Duke's Hall has heard memorable performances, culminating in the magnificent concert on Tuesday evening under Sir John Barbirolli and Maurice Handford. We also recall some distinguished choral performances and opera evenings, amongst which the sparkling production of Poulenc's *Les Mamelles de Tirésias* will long be remembered. In public competitions our students have secured a good measure of success, and the names of many who have appeared before you in prize-givings during the past ten years are now becoming well known in the profession, and all over the world. But the influence of the Royal Academy of Music is widespread, and is felt not only in public performance, but in every area of musical life, in composition, as well as in administration and education, and I don't forget the many devoted teachers whose work is so important as a foundation for our own, but is sometimes so sadly undervalued.

'All the work of the Academy rests upon the professors who teach, the administrative staff who create the conditions under which the teaching is done, and the domestic staff who support us in our daily needs. To all of those who are concerned in these activities I offer thanks and appreciation, not mentioning on this occasion any names, because there are so many to whom acknowledgement should be made. But I am particularly glad that public recognition was given to Mr Stanley Creber in the recent Honours List. I am indeed deeply aware of our indebtedness to many men and women who work here, and to the members of the Governing Bodies who direct our efforts.

'We have, this year, suffered severe losses by death and by retirement. Particularly grievous has been the loss at a tragically early age of Jean Pougnet, remembered here as one of the most naturally gifted violinists who ever played in the Academy, and as a dear companion. We have also suffered losses by retirement. Lennox Berkeley, who has taught composition for many years, is leaving us because he feels that the remainder of his time must now be devoted primarily to his own creative work. He has been a devoted teacher and friend to his pupils, and we are greatly indebted to him. We also lost Beatrix Marr, who has not been at all well lately, and has gone to live in the country in the hope of regaining her health. She was a very fine teacher and beautiful person.

'And there is another retirement which will affect everybody who is present in this hall, and will be heard of with regret, all over the musical world. Mr and Mrs Smaldon have been connected with the RAM for many years, in the case of Mr Smaldon no less than forty-six. He has cared for its activities and its fabric with single-minded devotion, and with an efficiency which has become a byword not only in the Academy, but throughout the world of London music. When people heard that Len Smaldon was in charge of some undertaking they knew that everything would be managed with meticulous attention to detail, and with absolute efficiency, they knew that everything which human planning could do for the success of an artistic venture would be done. Len Smaldon would say that much of his insight into musical organisation was learned from Sir Henry Wood, but he remembers with affection and admiration many great masters with whom he has been associated, besides the one whom he perhaps honours most of all. I find it difficult, without excess, to choose words in which to speak of our indebtedness to Mr and Mrs Smaldon. They now wish to enjoy a more leisured life, and to devote themselves to the interests that they have both cultivated; and while we accept their decision with great regret we wish them every happiness and retain for ourselves the most grateful memories of their time in the Royal Academy. We are making opportunity for suitable expression of these feelings at a convenient time.

'Mr Smaldon's place is to be taken by Mr Greasley, formerly of the Royal Marines, whose experience and qualifications are such as should enable him to make an effective contribution to the Academy, in which it is hoped he will enjoy many years of happy work.

'I suppose the principal event of the Academic year has been the opening of the new Library by Her Majesty, Queen Elizabeth, The Queen Mother. This addition to the equipment of the RAM was the result of long planning and devoted concentration. We had long realised that the Academy needed a better library, but we had not, during many years, the financial resources with which to embark on such an ambitious project; nor in fact did we possess those resources when we decided to start. It was an act of faith which those responsible took with full recognition of its implications. Without the generous help that was given to us by public trusts and funds, we should, indeed, have been in difficulties. But the Governing Body were right to rely on the goodwill which they believed the Royal Academy to enjoy, and very generous help, which has already been fully acknowledged, was given to us by many persons and organisations.

'That the Library was able to be opened during my period as Principal was a great pleasure to me; and I hope very much that under its efficient administrators, Miss Harington and Mr Stock, it will long continue to serve the interests of all those who work here.

'It is now thirteen years since I sat in this hall, listening to Sir Reginald Thatcher's last report as Principal, and I wondered then what his feelings must be. Now I know. Mixed with his own personal regrets at leaving the Academy, there must have been great pride in its achievements, deep gratitude to those on whom its activities have rested, and great hopes for its future, and I hope that Sir Reginald felt as much confidence in handing over his responsibilities to me as I am able to feel in passing them on

to Professor Anthony Lewis. Persons change, but the pilgrimage goes forward, and the great thing is that the torch should not flicker as it passes from hand to hand. For the Principal of a great institution, whether it be the Royal Academy of Music, or another, is no more than a transitory figure whose business it is to facilitate for a time the work of the institution, and to safeguard its principles. A great institution has a life and character of its own which are firm and durable, made up from the past and present by thousands of devoted contributions which often passed unnoticed at the time, but were indispensable to health and growth. He would be a silly man who believed when he was made Principal that he could change the direction or character of a living institution. All that a Principal can do is to remove from the path, so far as he is able, any obstacle that might impede the progress or obstruct the natural activity of the institution; he can only try to ensure its free growth. This is what I have tried to do, and I now at my own request join the ranks of those who have worked in the Academy, and passed from it; and my feelings are those of gratitude for the privilege that Lady Armstrong and I have enjoyed in being associated with the traditions of the Royal Academy, with its professors, its students, and the administrative staff—all those, in fact, who constitute at any moment the personality of the place. If we have been able to contribute anything to the welfare of the Academy we are both happy, and should regard what we have done as a small return for all we have been given in affection and musical experience.

'Any body of 750 or 800 students is bound to be a varying and mixed community, but I have, on the whole, the greatest respect and affection for the students who have been through the RAM during my time of office. We have had disappointments; but we have also known many brilliant, hard-working and reliable characters, and some noble ones, who have faced with courage and common sense the problems that have confronted them, and have emerged into good musicianship and good citizenship. The thought of those who have passed through this institution is a very significant one. They come from all over the world; they stay here for a time; and then they go again, carrying with them to many distant fields whatever resources they may possess of talent and courage and all that the Academy has given them. The influence of the RAM is incalculable in its extent; but if I were asked for two words which characterise the institution, I should say that these were tradition and diversity. The tradition is that of fine craftsmanship and professional integrity. The diversity is in the nature of those who come here, and the freedom that is given them in their student period to develop in accordance with their own personality.

'Some weeks ago I went into the library to get a copy of *The Merchant of Venice* because I wanted to read again those marvellous passages about music which we heard on Tuesday evening in Vaughan Williams's *Serenade to Music*. When the book was given to me I saw an inscription on the first page, which had been put there by the student who was leaving, and had given the book to the library. These were the words: "With completely humble thanks for three years of learning what life should be". I felt, when I read these words, that if a student who leaves any institution, whether the Royal Academy of Music or another, is able to write these words as he takes his leave, there is profound reason for thankfulness.'

**John B McEwen,
1868-1968**

Dorothy Howell



'We do not know how many string quartets Dr John McEwen has written, but we imagine that when the cares of the Royal Academy of Music become oppressive he just goes into a short retirement, writes a string quartet, and returns to Marylebone Road feeling better. That is the impression his music gives; it is something written for recreation (in the best sense of the word) and consequently its effect on the listener is recreative.'

That is a quotation from *The Daily Telegraph* and was written some forty years ago after a performance of three of McEwen's quartets at the Wigmore Hall. The critic goes on to refer to the composer's 'untrammelled and spontaneous musical mind', and speaks of him 'still going his own way to work, still finding fresh ideas and thinking them out without regard to any special convention of style'. Indeed there was never a more single-minded composer. Sir John was passionately interested in the actual creating of his music but supremely indifferent to passing musical fashion and to the plaudits or otherwise of the multitude. One remembers the reluctant steps and pained expression with which he appeared on the platform to acknowledge applause. He once told me that having completed a piece he found he had little or no further interest in it, and this attitude has no doubt contributed to the sad neglect of his compositions.

These include several symphonic works of which the *Solway* Symphony was the best known; and *Grey Galloway*, last of the three *Border Ballads* for orchestra, likewise achieved a certain popularity. There was also a viola Concerto written for Lionel Tertis. But it was in the writing of chamber music (once scornfully referred to in the hearing of the writer as 'that stuff called chamber music'!) that McEwen excelled, and a wealth of beauty lies dormant in some half-dozen sonatas for violin and piano, and about fifteen string quartets of which the *Biscay* and the haunting *Threnody* were the most loved.

In the years before Sir John was made Principal there had unfortunately grown up a custom of including in practically every Academy programme (not the Fortnightlies but all the 'red sash' occasions) a sample from his predecessor's pen. This necessarily led to the handing out of much chalk among the cheese and produced such a violent reaction in the new Principal that



Reproduction of an addition, in McEwen's hand, to his violin Sonata No 2. The sonata, completed in 1914 and dedicated to Aldo Antonietti, was performed, in an arrangement for viola and piano, at a concert of McEwen's music given at the Aeolian Hall on 10 July 1922 as part of the RAM Centenary Celebrations. The performers were Lionel Tertis and Dorothy Howell. The alteration is inserted into Miss Howell's own copy of the sonata, presented to her by the composer.

when his turn came he positively refused to let his works be done at the students' concerts—a typical example of his tendency to go the whole hog when strong feeling was roused on any point. The French have a saying 'il a les défauts de ses qualités', which was certainly demonstrated in the character of Sir John. Though a fighter when roused he was a shy person at heart, sensitive, generous and sympathetic, and so desperately honest that he found diplomacy difficult. Here was a man utterly incapable of putting on an act, and whose protective armour (as those of us who knew him intimately discovered) was that dour Scots façade behind which many people never penetrated. The ones who did became aware of a unique and most attractive personality—a wise, extensive, all-considering mind'.

He had a strong scientific bent. When Zeppelins came over London during the first world war he stood on his roof in St John's Wood listening to the droning of their engines, interested in the resultant—not bombs but overtones. He was frequently asked to lecture on the experiments he made, which were chiefly in the realm of acoustics, and lacking our modern tape-recorders and the various miracles of electrical paraphernalia now available, it was with the old-fashioned gramophone and piano-player that he pursued his investigations, making his own recordings and cutting his own pianola rolls. His devoted wife was intensely amused when in the early days of experimentation Sir John listened for the first time to a play-back of his own voice and exclaimed: 'but surely I don't speak with a Scots accent like that?' Albeit he did.

A man of wide interests himself, McEwen was well aware of the stultifying effect of a one-track mind where artistic development is concerned, and he conceived the idea of providing students of music with the chance to extend their outlook by contact with the minds of experts in other fields. This was largely behind the introduction of Review Week into the Academy curriculum, and an impressive succession of celebrities such as Bernard Shaw, Hilaire Belloc, Sir John Reith and painters and sculptors of the calibre of Rothenstein and Skeaping, to name a few random examples, mounted the platform of the Duke's Hall and duly shook us up.

Expansion and development in many other directions are attributable to Sir John, who built the little Theatre and the Lecture Hall and who prevailed upon Sir Henry Wood to come and turn the students' orchestra into that fine body of players whose high standard has ever since been taken for granted. Orchestral concerts were usually given in the Queen's Hall, so tragically reduced to rubble in the second world war. It was there that Sir Henry on two occasions conducted very moving student performances of the whole of the *St Matthew Passion*. Opera, now flourishing under the new and improved conditions, was taken to the Scala Theatre for final presentation, and especially vivid in the memory of numerous successful productions is that of *Die Meistersinger* under the baton of Sir John Barbirolli. As to chamber music, there were many outstanding events for which musical London had reason to be grateful. First the performance over a period of many weeks of the complete quartets of Haydn—all eighty-three of them. Winifred Copperwheat, still on the Academy staff, was the viola player in this marathon achievement and has told me of the intensive and inspiring coaching from Lionel Tertis which sustained their

enthusiasm throughout. Five years later the Beethoven quartets were presented; and with performances of the complete chamber works of Brahms and of Dvořák, Herbert Withers, who by then had succeeded Tertis, continued to make musical history.

Of McEwen it is true to say that the Academy was the apple of his eye. He was unsparing in his work for it and jealous for its reputation. Indeed there were occasions when he was thought to be carrying its interests to unreasonable lengths and pathetic rifts of friendship ensued. (Alas, for that tendency to go the whole hog!)

Two well-established organisations of today owe a great deal to the foresight and idealism of Sir John. First the Incorporated Society of Musicians, to which he lent all the weight of his influence, anxious that it should become truly representative of the profession, able to speak with authority and safeguard our musical interests at national level. Secondly the Composers' Guild of Great Britain, for it was in no small measure due to the strongly held and frequently expressed views of our old composition professor that William Alwyn, with the assistance of a small group of similarly inspired friends, first brought the Guild into being. The British Music Society, of which McEwen himself had been a founder early in the century, failed to survive the turmoil of the first world war, but the Composers' Guild has had its twenty-first birthday and continues to go from strength to strength.

John Blackwood McEwen, to give him his full name, was born in Hawick one hundred years ago last April. As a young man he took a degree in Arts at Glasgow University, then came south to London to study at the RAM, and returned for a while to teach at the Glasgow Athenaeum School of Music. Luckily for us it was London that finally claimed him, and there followed many years spent as professor of composition at the Academy and his final appointment as its Principal. In 1926 he received the degree of Hon D Mus from the University of Oxford, and in 1931 he was knighted. These honours he gladly accepted insofar as they brought added lustre to his beloved Academy, but his reaction otherwise was one of amused indifference. Oxbridge and the Establishment were doing their stuff!

After retirement he continued to write until nearly the end. He was always busy. In a letter which came to me not very long before his death he tells how he had been collecting, classifying and arranging the immense accumulation of manuscripts he had written over the course of years; 'visible evidence at least of my diligence' he says, and goes on characteristically: 'It is a humble virtue, diligence, but as I possess so few virtues I pride myself all the more on that for which I can produce definite proof. Most of this is junk and will go to the salvage bins ...' But happily what remained is now in the safe keeping of the library of Glasgow University—the place which first witnessed and encouraged the flowering of a powerful and original creative mind.

Profile No 3 Harold Craxton, OBE, Hon RAM *Denis Matthews*



It is now eight years since five hundred people gathered at the Connaught Rooms to pay tribute to Harold Craxton on his seventy-fifth birthday. I was asked to say something on behalf of his many pupils, and having thanked him for his musical inspiration over the years I added, from the heart, 'Can any of us imagine life without the Craxton family, in particular without Essie?' There was a warm rustle of assent throughout the room, and heartfelt applause when I concluded with 'May you both live to be three hundred!' It is hardly possible to travel anywhere in the world without meeting some friend or ex-pupil of the Professor's, but the extraordinary devotion could not have been engendered except through Harold and Essie's own selfless concern for others. In Harold's case it is the quality of the great teacher as opposed to the gifted musician who happens, incidentally, to teach. Persuasion, based on wisdom and experience, is a far more potent artistic weapon than domination, and Harold will modestly say that he is happy to lend the advice of 'a willing and experienced ear'. To which most of his pupils would reply 'What an ear and what experience!', and then confess that even a chance remark from Harold can be more helpful in interpretation than bookfuls of academic knowledge.

I knew the name of Harold Craxton some years before I was privileged to become his pupil. As an editor and champion of early keyboard music he often adorned the piano of my childhood, and when my fingers grew strong enough to cope with the easier Beethoven sonatas it was from the newly-published Associated Board volumes in which he collaborated with Tovey—an edition that remains indispensable today. Those a little older than myself spoke of his fame as the accompanist of Melba, Clara Butt, Gerhardt, and countless instrumental virtuosos. But it was as an adjudicator that I first met Harold. Our paths crossed in the under-thirteen class of the Leamington Spa festival. My talents and my success were modest—I came fourth or fifth—but when he returned in 1935 he awarded me two first prizes and advised me to try for a scholarship to the RAM. Nowadays, when asked for biographical notes, I automatically write that 'I studied at the Academy with Harold Craxton from 1935 to 1940', but in fact that is only part of the truth. It is now 1968 and Harold is eighty-three, but I still never play anything new in public without first going to him for a lesson. We may try to analyse his secret: the practical musicianship, distilled from his years of 'observing' great performers at close quarters; his understanding of style, still reflected in his tireless enthusiasm as a listener; his innate wisdom and his infectious sense of humour—including the wit that brings home some deeper truth. But above all there is the willingness of true friendship. To become a Craxton pupil is to become a friend, and moreover a friend of the whole family. In this respect my own good fortune was remarkable. My mother, anxious to find me accommodation in London during my studentship, called to see Essie, who offered a temporary solution: 'Send him to us for a week or two when term starts'. No one asked me to leave. I stayed for four years.

In those days the Craxton family lived at No 8 Grove End Road, St John's Wood—a penny bus ride from Baker Street and the Academy. The family of six children seemed vast to an only child such as myself, and in addition I had never been within such hospitable walls. I look back with some nostalgia on the many musical parties that took place in Harold's studio: a recital by

Myra Hess, a fascinating lecture from Benjamin Dale (a wonderful musician, then Warden of the RAM), a visit from the young Ida Haendel accompanied by Alan Richardson (who much later married the youngest member of the family, Janet), and the annual pupils' concerts, at which (as a scared first-year student) I dared to play the Bach-Busoni Chaconne, which Harold had set me as a challenge to my very moderate technical powers. The Craxtons were the most talked-of and most-loved family in musical London. On my twenty-first birthday, in 1940, they threw a party for me and I still recall the spontaneous musical 'presents' I received—the playing of Nina Milikina and, in a Chopin nocturne, of the Professor himself. But the war was upon us, and during the blitz a bomb narrowly missed 'No 8'. The Craxtons were uprooted, but not for long: the centre of our universe moved further up the Finchley Road, and for years the Professor's pupils have found there the same warmth of welcome, the same feeling of 'being home again'.

Harold was born in London in 1885 but spent much of his childhood in Devizes. As a marvellous raconteur he tells delightful stories of his musical awakening: the surprised discovery that Bach's first prelude was not an 'accompaniment' but harmony in its own right; his attempts to play the second Hungarian Rhapsody on the harmonium, in deference to the Victorian Sunday; his fear that the figures in suits of armour inside the Town Hall were the examiners from Trinity College. Tobias Matthay was to become a great and lasting influence—Harold taught at the Matthay School before joining the staff of the RAM in 1919. Not that he ever dogmatised about Matthay's theories. He often regretted that his master's over-elaborate books had led to misunderstandings, but his own playing in his performing days was vindication enough. I can still hear the poetry of the *Kinderszenen* and the magic of his touch, whether in Purcell or Debussy, two favourite composers he often illuminated in his unique lecture-recitals. But this is to speak, incorrectly, in the past tense. Harold is still the mainspring of the MTA summer courses at Matlock, and I am proud to be a regular associate. This year he gave two revealing lectures on the Beethoven sketches, attended every other lecture and recital, thanked each visiting artist with delightfully chosen words, and fitted in private lessons between whiles. No wonder the Matlock audience is a faithful one: as a devotee said to me on leaving: 'Only eleven months and three weeks and we'll be back!' A few years ago Harold and Essie arrived at Matlock in a vintage Rolls Royce. In his opening address Harold said he would not like us to think that the teaching business had become a racket: 'It is not that we have gone up in the world—the Rolls has come down!' Wit and wisdom, charm and kindness, not to mention the willing and experienced ear—these are the qualities for which we love Harold and Essie Craxton.

The Disappearing Middlebrow

David Morgan

'In this process of splitting up, any music which does not belong specifically to either type will be ruthlessly disregarded. The middlebrow composer will disappear in the same way as the middlebrow poet . . .' (From *Music Ho!* by Constant Lambert.)

Anyone today reading Constant Lambert's famous book, written in the early thirties, could not fail to be impressed by the immense change that has taken place in our musical climate. Some of his judgments seem to us wrong to the point of perversity, and it is

fashionable now to dismiss the book as being wrong in all respects whilst acknowledging its wit and erudition. I do not share this opinion, and on re-reading *Music Ho!* recently I was struck by the fact that although many of his judgments have been wholly or partially invalidated by subsequent developments, some have proved to be both accurate and perceptive. When one considers the musical climate of the early thirties, with Hindemith and his followers writing *Gebrauchsmusik*, and a general retreat from the more revolutionary atmosphere of the twenties, the quotation at the beginning of this article may well seem to be remarkably prophetic.

In a recent interview, Sir William Walton said that there seemed to be nothing in contemporary music between Manchester and Liverpool, and this was followed by several articles by well-known critics on the wider implications of his remark. All were agreed that it was basically true, and that it was not a particularly desirable or healthy situation. Music was becoming increasingly polarised at its extremes, and for the music-lover who wanted to be 'with it' there could be only pop or post-Webern; anything falling stylistically between these two extremes was strictly taboo. And yet, when a survey is made from time to time by the BBC or some other organisation, the fact invariably emerges that public taste by no means reflects this polarisation and that a greater demand exists for music coming in between these extremes than the administrators realise or give credit for.

That the middlebrow composer is slowly vanishing seems, therefore, to be generally accepted as both inevitable and deplorable; but it is a strange paradox that this should be happening at the very moment when expanding education and increasing leisure are creating an ever larger potential audience for his music. So strange, indeed, is the situation that it is not unnatural to ask not only why, but how it has come about.

The easiest way to grasp the problems involved is to imagine the situation of a young unknown middlebrow composer trying to get his work performed in London. First, he can send his scores to one of the concert organisations specialising in new music; but he will be likely to draw a complete blank as the programmes of these organisations are strongly biased in favour of *avant-garde* music and anything more traditional than post-Webern would seldom be acceptable from a young composer. Second, he can try the BBC; here he will not only be up against a similar situation as in the first case, but also against the BBC's rigidly compartmentalised system of administration. By the light department he is liable to be told that his music is too serious and by the serious department that it is not serious enough! His music falls between two stools not through any fault of its own but because the stools are placed so far apart.

It only now remains for him to try to get his works performed at a concert of one of the London orchestras; here would seem to be the most promising possibilities, for whereas the new music concert organisations have only small specialist audiences, the orchestral concerts attract large audiences of ordinary music-lovers who are far more likely to appreciate middlebrow music. However, the London orchestras seem to regard it as a matter of policy not to play British music (least of all by a young and totally unknown composer) and in so doing cause incalculable harm both to British music and to the reputation of our country abroad.

Thus music of the widest appeal is prevented from ever reaching its audience. To add to his misery, our young middlebrow will hear from time to time official remarks like 'composers aren't writing that kind of music any more' or 'British composers aren't writing for the orchestra any more' which make him feel that not only is he a member of a dying species, but that most of the official musical world can hardly wait to get to the funeral.

It is fashionable in current musical criticism to regard all movements in the music of the past and their subsequent eclipse or development as part of an inevitable historical process developing in a straight line from the past through the present towards a preordained future. This essentially Hegelian dialectical approach is open to several objections: as regards the future because it is not only foolhardy but arrogant to try to write history before it has happened; as regards the present because it is precisely those developments which are happening now that we are least likely to judge accurately because we lack the historical perspective; and because the past only seems inevitable now because we can never know what would have happened if conditions had been different. Furthermore, if this approach is accepted then we must accept all current trends in our musical life as inevitable regardless of whether or not they tend to produce a healthy and varied musical life.

Clearly, it is possible to regard the imminent disappearance of the middlebrow composer as the result either of the work of inevitable musico-historical processes or of the coincidence of a number of factors in our social conditions combining to create a system of administration with a built-in hostility both to his aims and his achievements. The facts already presented point towards the second alternative and, in addition, the phenomenal success of those older middlebrows who were able to establish themselves firmly before the musical climate became so universally unfriendly, together with that of the one young composer who has been able to surmount the barriers to recognition already mentioned, proves beyond doubt the immense potential demand for this kind of music.

In the past a balanced diet was a *sine qua non* of our musical life; it is even more necessary now. The much needed rehabilitation of the middlebrow composer would benefit everyone and harm no one: it would benefit concert promoters, performers and conductors by making available a vast amount of new music suitable for performance in those extensive reaches of our musical life where contemporary music is regarded with suspicion and hostility, and seldom played; by breaking down the barrier that exists between contemporary composers and the musical public so that contemporary music need not mean empty concert halls, and by replenishing a repertory already growing stale with repetition and lack of variety; it would benefit the *avant-garde*, as the existence of a more traditional kind of contemporary music is essential to them in order to give their position relevance and definition, for when everybody is *avant-garde*, nobody is. And last but not least it benefits audiences, who are quite willing to hear something new provided they can derive a definite and satisfying musical experience from it.

Periodically, statements are made suggesting that there are more and better opportunities for composers to get their work performed now than there ever were in the past; but I have never heard a composer making such a statement. As far as the

middlebrow composer is concerned all opportunity is denied, all doors shut, his situation is desperate; he needs the opportunities the musical world can offer, but to an even greater extent the musical world needs him. For the sad truth is that, with his extinction, music as a living art, through which the composer can enrich the lives of countless thousands of his contemporaries, will have ceased to exist.

[David Morgan studied composition under Alan Bush at the Academy between 1961 and 1965, and last summer returned to England after spending three years in Prague, where his violin Concerto received its première in April 1967. This article has already appeared in *The Composer*, and is reprinted here by kind permission—Ed.]

Len and Millie Smaldon—a tribute

Leslie Regan



Photo by Douglas Hawkrigde

1922 was a memorable year for the RAM, for it not only marked its centenary but was also the beginning of another period of profitable work, when Len Smaldon joined our ranks in a characteristically unobtrusive manner. Probably few noticed his arrival, but, as is so often the case, we soon became aware of his presence. This awareness may possibly have come about through contrast, since he became assistant to Green, the orchestral attendant—a well-known character at the Academy and a very efficient man, who really had a kind heart (though this was not always revealed, and whose temper could be short). It may well be that the assistant came to appreciate the value of controlling that unruly member. It was seldom that Len raised his voice or spoke hastily.

This tribute to him is written readily, but it would probably be more interesting to have persuaded him to speak (or write) and give his account of forty-six years [I hope to do so!—Ed], particularly as he is a keen observer with a phenomenal memory. It may well develop into a review of the Academy in his time; it cannot really be otherwise as he was so much part of it. As it is, a few things can be underlined: he worked with five Principals and four Secretaries. Had he remained for four more years it would have meant half-a-dozen Principals and his own half century, but he preferred to leave while still going strong. The

A short history of the cello and bow —Part 3

Vivian Joseph

only time he was absent from the RAM was when he was in the Royal Corps of Signals as a special wireless operator, from 1941 to 1946, when he continued to be helpful; but his innate modesty makes him reluctant to divulge much. We can only say we were very glad to see him back.

His efficiency and attention to details was exceptional. Many successful performances in the Duke's Hall were really due to his sympathetic ushering in of anxious performers (often making their first appearance) who remember him with gratitude. A list of people he has helped (or even pushed!) on to the platform would be truly impressive and among the names that spring to mind are: Clifford Curzon, Moura Lympny, Reginald Kell, Dennis Brain, Peter Katin, Valerie Tryon, Ralph Holmes, Jennifer Vyvyan and Helen Watts. It was no mean feat to be sure that everything was in order for Fortnightly Concerts, bearing in mind the variety of the programmes (stands, chairs, piano lid, book, etc) but he was never at fault. Few realise the number of parts involved in an orchestral concert, and one might continue to enumerate the items needing attention.

When referring to the orchestra, it is inevitable that one should emphasise (without underestimating the virtues of the other distinguished conductors of the students' orchestra covering this period—Walton O'Donnell, Clarence Raybould, Sir John Barbirolli and Maurice Handford) Sir Henry Wood, at whose advent as conductor of the RAM orchestra Len was present and whom he supported until 1944. He was a tower of strength to Ernest Read when he founded the London Junior Orchestra. He seemed to do all this so readily because they were old Academy students, and as a consequence they could always call upon his help. Similarly the RAM Club was always served loyally by him. Having been Hon Secretary for so long, I can testify to his unflinching help: we never applied to him in vain. With the passing of time it has become increasingly difficult to obtain the use of the Duke's Hall. That a date was found was often due to Len's foresight; and he never failed to produce an original idea for the Students' Ball if his opinion was solicited (for of course he would never presume to make a suggestion unless asked to do so.)

In all his activities he has been consistently helped by his wife Millie. How would the Henry Wood Library have fared without her ministrations? The Club Room would not have looked so well but for her. They really should be known as 'the admirable Crichtons', for they are a wonderful pair.

Perhaps they have been wise to stop when they seem to be in such good form. It means that we shall always have a very happy picture of them, serene and contented, and good for many years, which we hope will be passed without care and with innumerable happy memories of long and durable friendship.

In Greece, two of the many instruments that have been handed down to us from their musical culture have had a decisive influence on the history of music; the Lyra and the Cithara. The Lyra was a Lyre or Harp-shaped instrument whose body consisted of a tortoise shell; it had gut strings (never more than seven) and it was played with the fingers and also with a plectrum, but its beginning is again mythological. The part the Gods have been made to play in instrumental history has been dependent upon the license and imagination of writers and sculptors. Tradition



Fig 1

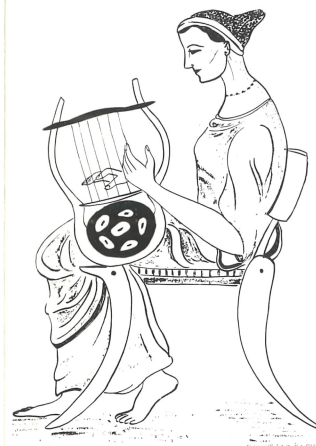


Fig 2

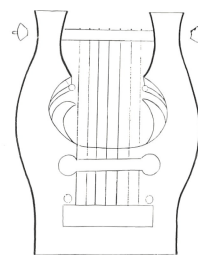


Fig 3

has it that in Egypt the Nile, having overflowed its banks, left on the shore a dead Cheli or tortoise, the flesh of which had been dried in the sun, leaving only the nerves and cartilages. Mercury, walking along the shore, struck his foot against the shell, and was delighted with the sound produced, which gave him the idea of the Lyra, which he constructed in the form of a tortoise and strung with the dried sinews of dead animals.

The Lyra could be played standing, as well as sitting down (Figs 1 and 2). The counterpart of the Lyra was the Cythara. They had much in common in the method of playing, but whilst the Lyra with its tortoise-shell body was always light and unadorned, the Cythara often had a massive and richly ornamented wooden body. It was a great favourite amongst the Grecian and Roman ladies and traces of it have been found in all countries that have at any time fallen under the domination of the Romans. It dates from about 700 BC. As Greece came under the domination of Rome, the music of the vassal state, with its other arts, was taken over by the conquerors, but in accordance with their character they enlarged all the musical instruments. They constructed Lyrae and Cytharae as big as Sedan chairs, and even assembled massed orchestras of many hundred players. It is interesting to think of these numbers of musicians in comparison to the single player accompanying a Greek tragedy, but then the glory that was Greece was being replaced by the grandeur that was Rome.

Music played a very important part in the life of the Romans. A Roman theatre seated from ten to thirty thousand people, so perhaps there was good reason for their very large orchestras. The main purpose of music in Rome was to enhance the enjoyment of life, and their system of slaves ensured that they always had a plentiful supply of musicians in training. Amongst the many hundreds belonging to an aristocratic household, it was not difficult to pick out those musically gifted. Musicians accompanied their masters on journeys and fashionable resorts resounded with music of all kinds. Musicians were always on their ships, and music could not be missing from a banquet, which in true Roman fashion, endeavoured to satisfy many pleasures simultaneously. The musical virtuosi of the Roman Empire lived very well, and communities which were the scenes of their triumph erected statues in their honour.

A massive Cythara of those times is shown in Fig 3. It is carved out of a solid piece of wood. The strings were wound around a cross-bar, later developed into pegs; the bar tightened or slackened all the strings together, so they were probably of different thicknesses, producing different notes. There is a bridge, sound-holes, and a tail-piece. This Cythara was also called Fidicular, Fidel, and eventually Fiddle. A transitional Cythara is shown in Fig 4. The old form was found to be too cumbersome and was very much modified, five strings being used in place of seven, the pegs placed at the back of the head, two sound-holes, a tail-piece, but no bridge.

The direct influence of the Cythara can be found in the Arab countries, where instruments were called Rebabs or Rebeks, and the Arabs today use an instrument played with a bow which is called a Rebab (Fig 5). It is pear-shaped and has two and sometimes three strings tuned in fourths, and is often elaborately carved and ornamented, with two half-moon shaped sound-holes in the belly. A similar instrument probably served as the pattern

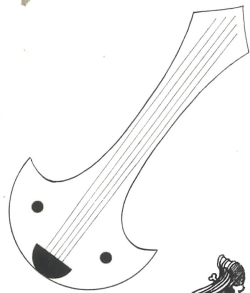


Fig 4

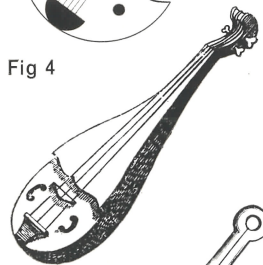


Fig 5

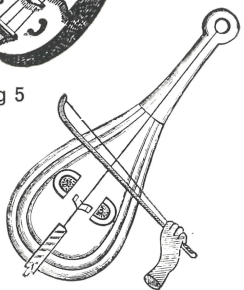


Fig 6



Fig 7

for the instruments which all through the middle ages figured in Europe under the names of Rubebe, Rabel, Rebec, and Gigue in French; Robel, Robis, and Arrabis, in Portuguese; Rubeba, Rebeba, Rebecca, in Italian; Rebec, Rebelani, and Geige ohne Bunde (Geige and Gigue, probably mean the same instrument, both words being derived from the French: gigot = leg of mutton, because of the similarity of the shape) in German; and Rubible, Rebec, and Crowd in English. The latter name suggests the Welsh Crwth, an instrument I will deal with later. The earliest representation of the European Rebab which was called a Fiddle is shown in Fig 6. These Eastern fiddles came from North Africa through Spain, where a form of Rebab is still played by the Basque peasantry, and then across the Channel to England. One must remember that at all the courts in the world large numbers of foreigners were in attendance who would naturally bring their customs, religions and arts with them.

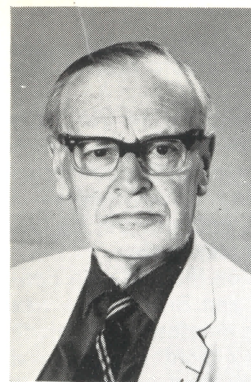
The oldest European bowed instrument, apart from the Eastern importation of the Rebab, is by no means certain, but the honour might easily be bestowed upon the Welsh Crwth (Fig 7). It is carved out of a single piece of wood, and has a bridge and three strings, which disappear at the back, but there is no indication as to how they are held there. The Crwth includes a feature which is quite new, and was only used on this instrument: a hole, through which a hand is placed to hold it, and at the same time to lay the fingers upon the strings. This is a very ingenious idea, as it does away completely with the necessity for practice since no technique is required; what a pity it disappeared! It could only play about nine notes, which must have been less monotonous than the one-stringed instruments. This Welsh Crwth is, as I mentioned before, believed by some musical historians to be the oldest bowed instrument in Europe, its claim resting chiefly on the translation and interpretation of two lines of a Latin poem, written by one Venantius Fortunatus, who lived between the sixth and seventh centuries. The verse reads: 'Let the Romans applaud thee with the Lyre, the Barbarians with the Harp, the Greek with the Cythara, let the British Crwth sing ('crotta Brittanna canat'). The Crotta here referred to is supposed to be the ancestral Welsh Crwth, and the word 'canat' to imply that it was an instrument capable of producing a singing tone, or in other words, an instrument played with a bow—but let us not forget that it is only an interpretation of a translation. At first it was probably twanged like a small Greek Lyre, but when the Welsh players were introduced to the fiddle-bow, they used it on the Crwth. The bow is interesting in that it has a handle. This drawing is taken from the Abbey at Limoges, built in the eleventh century, and this instrument is the oldest form of the Crwth, known as the Crwth Trithant, which is perhaps the same instrument as that spoken of by Fortunatus.

To be continued

Obituary Norman Demuth 1898-1968

Alan Bush

In 1930, when Sir John McEwen was Principal, Norman Demuth was appointed to the staff of the RAM as a professor of harmony and composition. I had never met him before, but we all found him a most entertaining colleague at the luncheon table. His chief musical interest was the music of the twentieth century, and it was not long before the problem of how best to introduce more recently composed music within the four walls of the Academy was raised among some of the younger members of the



Jean Pougnet
1907-68

Douglas Cameron

staff, of whom William Alwyn, Myers Fogglin, Herbert Murrill and myself, together with Norman Demuth, formed a sort of nucleus. We approached Sir John McEwen with the proposal that a New Music Society should be formed, which would give concerts of contemporary music at the RAM once or twice in each term. Sir John was very sympathetic to this proposal on the one condition that it did not cost the Academy any money, beyond what was required to print the programmes and send them out to the music critics (who rarely attended the concerts, by the way).

We formed the committee with Herbert Murrill as the honorary secretary. The first concert took place on 8 March 1932. The programme consisted of string quartets by Kodály and Arnold Bax, played by the Griller Quartet, piano music by Busoni, played by Philip Levi, and Ravel's *Chansons madécasses* for tenor, flute, cello and piano, sung by Geoffrey Dunn with some first-rate instrumentalists. Not at all a bad start, considering that we had no money to pay fees to the performers, a situation which obtained throughout the whole life of the Society.

In 1935 Herbert Murrill retired from the post of honorary secretary and Norman Demuth took it over. His energy was immense. Between 1935 and the outbreak of war he organised not only the regular concerts but exchange concerts with Poland, France and Holland. In Paris in 1938 the programme which we gave included works by Alwyn, Demuth, Eugene Goossens, John Ireland, Murrill and myself. We performed in exchange a concert of the works of Albert Roussel, who had recently died; Madame Roussel journeyed from Paris to attend the concert. Between 1935 and 1939 works by the following composers among many others were performed at our concerts in the Academy: Benjamin Britten, Arnold Cooke, Herbert Howells, Bohuslav Martinů, Darius Milhaud, Othmar Schoeck, Arnold Schoenberg, Dmitri Shostakovich and Igor Stravinsky. The organisational problems of mounting regular concerts of what was at that time almost unknown music with performers who gave their services were prodigious, and Norman undertook this work almost single-handed. The other members of the committee did not do much more than egg him on, or help with occasional suggestions of works and/or performers. It was regrettable that the Society did not resume its activities after the war. It is also regrettable that the complete file of programmes has disappeared, since they contained a large number of first performances in Britain. Without Norman Demuth's unremitting energy and enthusiasm this contribution to London's musical life would certainly not have taken place.

Jean Pougnet and I were contemporary students. His reputation was such that I felt proud to know him. We formed a string quartet, which, according to Ernest Newman, the chief London critic, compared favourably with the Léner Quartet. Be that as it may, Jean Pougnet was one of the finest violin talents the RAM ever had.

His musical approach was strictly classical, although two of his most successful contributions were the concertos of Elgar and Delius. Wherever Jean travelled, and with whomever he worked, his character was upright, honest, gentlemanly: he gave a stamp of dignity to everything he touched, musical or otherwise. He was a perfectionist, and always kind to his colleagues. As Leader



Photo by BBC

of the London Philharmonic Orchestra under Sir Thomas Beecham these qualities made him the most popular and most beloved leader they ever had. He was also a born soloist of a very high order.

Alas, his brilliant career ended in tragedy. For six years, he was thwarted in his solo career by a strange ailment, which affected his left hand. He could not trust himself to play concertos in public, so he devoted himself to teaching school-children in Sussex. He dedicated himself to this work, until one day he had a miraculous cure and found that he could play again.

Until two years ago he was heard again on the radio, in concertos by Bach, Beethoven, Mendelssohn and Bruch. This was wonderful news to all his friends, but six months ago a much worse ailment developed. He was given six months to live and he knew it. He was a brave man and accepted his fate with courage and dignity. Six months later, almost to the day, Jean passed away.

Those of us who knew him, will remember him for his courage; he is a sad loss to British music.

Welton Hickin 1876-1968

Iris Loveridge



Those of us who knew Welton Hickin were indeed fortunate—those of us who were his students were doubly so. We knew a man of tremendous integrity, both musically and personally; a man who was kindness itself, who could never refuse to help someone in need. He had a wonderful sense of fun, and that fun, too, was always kindly, never hurtful. He had many eccentricities as well, and I think we loved him more because of them. As a musician he was grossly underrated, chiefly because he was so modest that he could always see someone (in his eyes) better than himself—and how many times was that wholly unjustified? He lived for music, and he taught us all to do the same.

For me, he was much more than a professor. He was the man who made the greatest possible impact on my musical life; who took a raw schoolgirl and taught her entirely without fee, because he thought she had sufficient promise to warrant it. He gave love and guidance to us all, and a wonderful example of how humble a real musician should be. I—with all others—will never fail to be grateful to him, nor to mourn his passing.

Barbara Rawling 1916-68

Margaret Hubicki



Barbara Rawling died after a long and incurable illness which she endured most bravely. She was a student at the RAM between 1936 and 1943 studying piano with the late Percy Waller and composition and harmony with the late Harry Farjeon. She was appointed a sub-professor for harmony in 1939. During her most distinguished studentship she gained many awards, including the Blumenthal Scholarship, the Battison Haynes Prize, the Stewart Macpherson Prize, the Olivera Prestcott Gift, the Cuthbert Nunn Prize, and the Walter Macfarren Gold medal.

She was appointed a Professor in 1945 but had to resign for reasons of ill-health in 1954. Quite apart from outstanding musicianship her friends will long remember Barbara for her many kindnesses, her serenity of outlook and the quality of her faith by which she lived.

Opera

John Amis

A bit unfortunate that the first words on page two of the printed programme stated that the opera was commissioned by Rodgers and Hammerstein; because the story of *The Tender Land* is more than half-way towards the kind of thing that might have been oklahomogenised by that famous couple. Wonderful that they ploughed back some of their profits into the business but Copland's music does seem—to churn the metaphor—rather watered down. What makes this score so different from the ballet masterpieces of America's most distinguished living composer? Is it that the folk-tunes and folksiness of *Appalachian Spring* and *Rodeo* can be hinted at, suggested, metamorphosed and 'developed' whereas in the opera everything is made explicit? The singers don't hint, they sing one verse, then the next. And what comes in between, in the way of recitative, is not always convincing in style. There is some good music in *The Tender Land*, but on the whole Copland's inspiration seems somewhat dimmed on this occasion and the fact that the original version was subsequently blown-up into a three-act affair makes the event considerably too long.

The length of the opera is not helped by the libretto of Horace Everett, which contains too much corn even for a story that takes place in the mid-west of the USA. The plot is a variation of the 'hired man and the girl' story; this time the hired man has a mate, and the adolescent girl doesn't get her man. It is spring harvest on the farm, young Laurie is about to graduate, the two hired men arrive, a graduation hop takes place, conflicting feelings between her and her folks, including her kid sister.

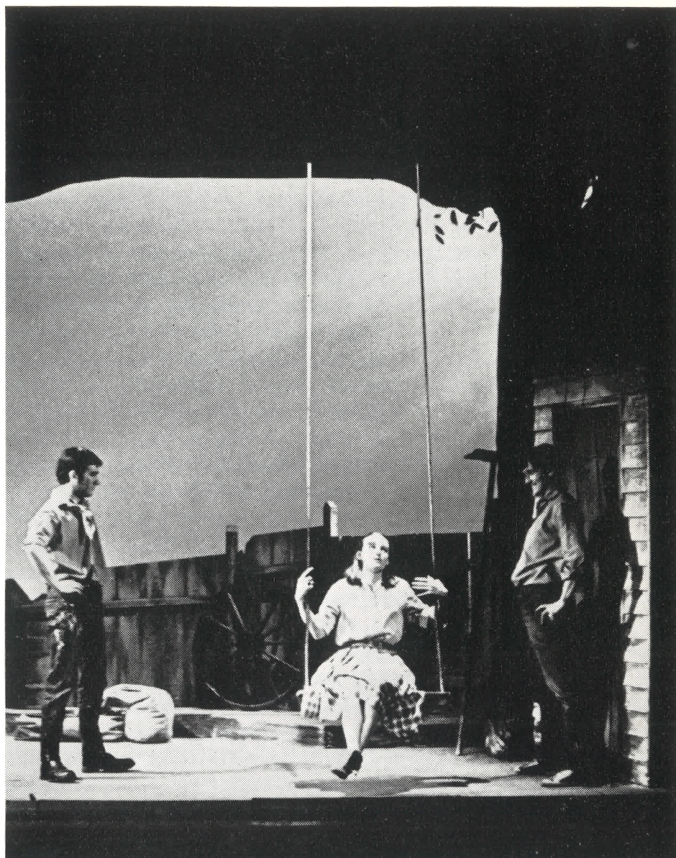
Copland conceived the opera for students and it came off well at the Academy, largely thanks to Pauline Stuart's production. The main characters were clearly defined and developed, the set pieces—notably the dances at the shindig—were a triumph of ingenuity and know-how on that small stage, and the moments of stillness were impressive, a good example of the latter being the final curtain where Beth (Eileen Gower) showed herself more than capable of holding the stage while the music lapped quietly to a close—the sort of quietness that Copland knows so well how to suggest.

I saw the performance on Friday 7 June. The main burden of this opera falls on Laurie, and Joy Roberts took it well and looked pretty and right, although vocally her 'top' could have been smoother. Young people playing old folks is always difficult and as usual the young ones playing young ones came off better: Ian Caddy seemed much the most accomplished artist on the stage and had a fine baritone voice, playing the part of Top, the second hired man, mate of the romantic lead, Martin. John Carter played this romantic lead in an accomplished way with a sure sense of the stage but he spoiled things by singing half- (sometimes quarter-) voice too much of the time. But all three of these singers, and Eileen Gower, and some of the players of the smaller parts, all showed considerable promise.

The orchestra in the Academy theatre has a problem because of the resonance of the room and the lack of a proper pit. But at this performance it didn't sound as if particular attention had been paid to this problem or to the niceties of the score. Perhaps more time had been devoted to the preparation of the soloists and chorus, which task had been very well done.

The Tender Land

June 1968



2

3

- 1 Beth and Ma Moss (Eileen Gower and Helen Attfield)
- 2 Top, Laurie and Martin (Ian Caddy, Joy Roberts and John Carter)
- 3 Top, Laurie, Grandpa Moss, Ma Moss and Mr Splinters (Malcolm Singer, Norma Burrowes, Richard Bourne, Malveen Eckersall and John Duxbury)

Photos by Barry Pringle

Letters to the Editor

Copland: *The Tender Land*; 6, 7, 10 and 11 June 1968

<i>Laurie</i>	6 and 10 June	7 and 11 June
<i>Ma Moss</i>	Norma Burrowes	Joy Roberts
<i>Beth</i>	Malveen Eckersall	Helen Attfield
<i>Grandpa Moss</i>	Eileen Gower	Eileen Gower
	Paul Sherrell (6)	Neil Darby
	Richard Bourne (10)	
<i>Martin</i>	Vernon Midgley	John Carter
<i>Top</i>	Malcolm Singer	Ian Caddy
<i>Mr Splinters</i>	John Duxbury	John Duxbury
<i>Mrs Splinters</i>	Ann Guthrie	Alethea Davies
<i>Mr Jenks</i>	Lindsay Benson	Michael Berkeley
<i>Mrs Jenks</i>	Elaine Clark	Jacqueline Dowell
<i>Chorus of school friends, relatives and hired Men</i>	Margaret Adams, Andrea Baron, Sheilagh Bodden, Barbara Courtney-King, Valerie Maynard, Elizabeth Ritchie, Linda Hibberd, Annabel Hunt, Susanna Payne, Christine Trippet, Nigel Beavan, Gawain Douglas	
<i>Understudies</i>	Meryn Nance, Linda Hibberd, Lindsay Benson	
<i>Director of Opera</i>	John Streets	
<i>Conductor</i>	Steuart Bedford	
<i>Producer</i>	Pauline Stuart	
<i>Assistants to the Director</i>	Steuart Bedford, Mary Nash	
<i>Assistant Conductor</i>	Michael Burbidge	
<i>Sets and Costumes</i>	Helen Spankie	
<i>Make-up</i>	Charles Hubbard	
<i>Stage Management</i>	Christine Faulkner, Susanna Payne, Hilary Western	
<i>Lighting</i>	Meryn Nance	
<i>Wardrobe</i>	Fanchea O'Boyle, Zoe Routs, Juliet Heasman	
<i>Répétiteur</i>	Ingrid Surgenor	
<i>Leader of Orchestra</i>	Nina Martin	

Sir,

I am disappointed at reading the remarks and suggestions of Mr George Rogers in the Midsummer issue of the Magazine, however true and apt some of them may be. At a time when, alas, this country is head over heels in debt to foreign creditors surely all demands for higher rewards can only lead to further bankruptcy? Cannot we all make the best of our present conditions until such times as our economy can be placed on a more secure foundation? Where is the spirit of self-sacrifice that made these islands so great in the past? Where is the national pride that made our peoples endure in the face of hardships, dangers and even privations? Unfortunately it seems to have been replaced by a creed of everyone for himself with as much ease and profit as possible, which is largely the result of Trade-Unionism.

Whatever the Franks Report may say I see no reason why university dons should be kept at the tax-payer's expense if they are not to teach more than fourteen hours per week. It would not be hard labour if they did three times this amount of work, and their own studies and research during their over-long holidays

at their own expense instead of that of the public. As to all students, I would cease to pay grants after school age, and substitute loans to be repaid later. This would ease the severity of the education burden on the rates; would discourage the half-hearted; and prevent students from taking their knowledge to benefit other countries when this country has lavished its money on them. I am weary of the eternal cry for better rooms, better equipment, etc. Is it likely that Bach had much quietness; or Mozart much comfort; and what of Schubert's improvised MS paper? I suspect they were more interested in their work than in their conditions. I do not quite understand whether or not the writer wishes to get rid of the GRSM course and its students, but such a step would spell ruin for the RAM and all similar institutions. All earn their living by the large number of students who take these courses and the proportion is likely to grow, while their musical reputation depends upon the few who attain solo eminence. Neither can exist without the other outside Utopia.

Your correspondent mentions strikes, but what are these? Surely they are nothing less than organised blackmail against the community, and until we deal with those who foment them as law-breakers, we shall never get out of our many troubles. Once again I suggest that we try and put service before reward and so set an example to our students, who, in these days, are surely in need of it.

Yours etc

London, NW1

F T Durrant

Sir,

I am at work on a dissertation on Cipriani Potter and would welcome notice from readers of your Magazine of materials relating to Potter other than those in the British Museum and the library of the RAM.

Yours etc

14 So Mt Prospect Road
Mt Prospect, Ill. 60056, USA

Philip H Peter

Nicholas Maw: *The Voice of Love* (Boosey & Hawkes, 25s).

Nicholas Maw's new song cycle, *The Voice of Love*, is a setting of eight poems by the contemporary poet Peter Porter especially written for the occasion. The poems are based on the famous collection of letters written by Dorothy Osborne to William Temple during the years 1653 and 1654. The letters chart the course of a love-affair, which, though it ended in marriage, was complicated by family opposition and individual temperament. The eight songs take up the story of this courtship at various important stages. Both the poet and the composer mention in the preface to the cycle that except for one sentence ('Shall we ever be happy?'), no words by Dorothy Osborne are used. The choice of subject-matter for the cycle is original, and it shows Maw's literary bent and the care with which he, like Britten before him, chooses his words. The music is concise and elegant and the piano writing most imaginative; in many places it reminds one of a modern *Winter Words* but in idiom it is quite different: Maw's style owes much to cluster chords, sometimes of extreme dissonance, with occasional passages of counterpoint, as at the opening of No 3, 'Watching the doves'. No 5 owes something to Bennett in the piano part. Throughout, the craftsmanship is most accomplished.

Francis Cameron

Herbert Norman and H John Norman: *The Organ Today* (Barrie & Rockliff, 42s).

To an outsider, the organ world is full of assurance: versatile players sit at their consoles manipulating a sea of complicated controls; the organ itself looms solid and immutable. But, beneath the surface, hidden from uninitiated eyes, the fires of controversy rage. The conflict, as ever, lies between those who wish no change in the established position and those who would reform. For the debate to be profitable both sides need maximum information, minimum prejudice. At this point *The Organ Today* becomes of superlative value.

The two authors are father and son: directors of the well-known organ-building concern which bears their name. They set out in simple language the complexities which lie behind the casework. Tracker action, pneumatic actions and electro-pneumatic actions are explained with detailed clarity. Wind-chests, blowers and swell boxes are properly considered. The *raison d'être* of console design becomes apparent. Then the pipes themselves are fully explained. The influence of their materials, shape and voicing are all set out so admirably that the veriest beginner understands with great ease, while the more expert may benefit from such a splendid exposition. Finally the important architectural aspects of case design and positioning of the instrument are placed before us.

There are, inevitably, some shortcomings. The opening historical survey is so brief and chatty that it makes an unfortunate first chapter. More serious is the central insertion of sixteen pages of photographs which are so small and dark that they frequently fail to illustrate the points for which they were chosen. They make ill companions for the excellent hand-drawn figures that are so splendid from both the artistic and instructional points of view.

Organ students preparing for their teaching diplomas should assimilate this volume as a welcome study. Others who care in their hearts for the present and future condition of the instrument and its performance will be grateful for the insight here so lucidly displayed.

Notes about Members and others

Richard Rodney Bennett has been commissioned by the Friends of Covent Garden to write an opera based on Joseph Conrad's *Victory*.

Faith Puleston sang the part of Amneris in the revival of Verdi's *Aida* at Covent Garden, which opened on 16 October.

Roy Jesson conducted three performances of Vincente Martín y Soler's opera *Una cosa rara* at the Jeannetta Cochrane Theatre in London in July, in the edition he had himself prepared for the original production by 'Opera 1961' at Ledlanet in September 1967.

Cornelius Cardew's 'fragment' for chorus and organ, *The Great Digest*, received its première at the Cheltenham Festival on 9 July, at a concert sponsored by the Macnaghten Concerts.

Charles Barnes was awarded the hundred-guinea prize in the Church Music Competition for his setting of Psalm XXVIII.

Eric Fenby has been commissioned to write a biography of the late Sir Malcolm Sargent; his television play *A Song of Summer*, in which the part of Delius was taken by Max Adrian and that of the author by Christopher Gable, was shown on BBC 1 on 15 September.

Reviews of New Music and Books

Richard Stoker

Dr Henry Havergal, who has been Principal of the Royal Scottish Academy of Music since 1951, is to retire next June.

In the production of Mozart's *Don Giovanni* which opened the Sadler's Wells season at the Coliseum on 21 August, Donna-Faye Carr sang Donna Anna and Margaret Neville Zerlina.

Georgina Dobrée has recorded for HMV (HQS 1119) the four concertos for clarinet by Joachim Melchior Molter (c. 1695–1765), with the Carlos Villa Ensemble.

John Wilbraham performed Hummel's trumpet Concerto with the London Bach Orchestra under Martindale Sidwell at the Queen Elizabeth Hall on 21 September.

John Tavener's *In Alium*, for soprano and orchestra, commissioned by the BBC, received its première at a Promenade Concert on 12 August, when it was performed by June Barton and the BBC Symphony Orchestra under David Atherton. It was chosen by public ballot out of the three modern works in the first half of the programme for a repeat performance in the second half.

Madame Naomi Papé, who is now in her twenty-fourth consecutive year as Music Examiner for the University of South Africa, sends her greetings to members of the RAM Club.

Georgina Smith returned recently from a five-month 'round-the-world' tour, with radio and television appearances in Hong Kong and many broadcast recitals and talks in New Zealand. She then travelled to Guyana, South America, the West Indies and Bermuda, for further recitals, combining this with examining for the Associated Board. Before leaving London she performed an all-Liszt programme on BBC's 'Music at Night' programme.

Michael Bush recently conducted performances of Roy Teed's *The Pardoner's Tale* and of Handel's *Athalia*; soloists included Norman Tattersall and Jennifer Vyvyan. In September he took up the position of Assistant Music Adviser to Liverpool Education Committee.

John Michael East has been appointed the first lay Director of the Church Music Association.

Dr A J Pritchard has been re-elected Dean of the Faculty of Music in the University of London for 1968–70. Dr Pritchard was also elected a Vice-President of the Incorporated Association of Organists at the Annual General Meeting held at the Congress at Cardiff in August.

David Cutforth has recently resigned as Director of Music at Maidstone Grammar School in order to devote more time to conducting. Last season's concerts with the Maidstone Symphony Orchestra included a performance of Shostakovich's fifth Symphony, and soloists have included Yfrah Neaman, Amaryllis Fleming and Denis Matthews. In June and July, Maidstone Opera Group, of which he is Artistic Director and Conductor, gave six performances of *Cavalleria Rusticana* and *I Pagliacci* in Maidstone, Tunbridge Wells and Canterbury before enthusiastic and near-capacity audiences. Denis Dowling headed the cast of well-known singers.

George Baker, who this year celebrates fifty years' association with the Royal Philharmonic Society, gave a talk entitled 'Fifty Years a Member—and all that', to the Society at the Arts Council in St James's Square, on 3 April.

Richard Stoker's piano Sonata was given its first performance in June on Radio Dublin, by Else Cross. Mr Stoker's Terzetto, Op 32 for piano, clarinet and viola, commissioned by the Harlow

Arts Council, was performed for the first time at the Harlow Festival on 16 July by the Stadler Trio (Martin Jones, Martin Ronchetti and John White).

Elizabeth Poston has been commissioned by the Harlow Development Corporation to write a work to celebrate the 'new' town's twenty-first anniversary this year. The work will be scored for string quartet and string orchestra, and is designed for the Alberni Quartet and the strings of the Harlow Youth Orchestra.

In mid-November Francis Cameron sailed to Sydney to take up his appointment as Assistant Director of the New South Wales Conservatorium, so translating a close association with the RAM which dates back to his selection as one of Margaret Donnington's Junior Exhibitioners. Later he became a Special Talent Exhibitioner, an LCC Scholar and a prize-winning student. He was commissioned in the RASC; served as Organ Scholar at University College, Oxford; then travelled for UNESCO and taught music at two grammar schools until joining the staff of the RAM as a professor of organ and composition in 1959. He admits that he owes much to his student days when Douglas Hopkins taught him to say 'yes' rather than 'no' whenever professional work was involved. As a result he has been encouraged to venture into a number of fields: organ playing, choral conducting, opera, church music, scholarship (*Musica Britannica* Vol 14), brass bands, adjudicating, composing, lecturing, teaching, writing and examining. He has also spent the last fifteen summers with the Parks Department of the LCC and GLC as their Deputy Director of Music.

London recitals have been given by the following: Wigmore Hall—Iris Loveridge (2 October), Sybil Barlow (8 October), Thomas Walsh (11 October), Helen Lawrence, with Martin Jones (31 October), Jeffrey Siegal (23 November); Purcell Room—Georgina Smith (1 October), Rosalind Bieber (11 October).

John Railton, for several years Director of Music at Ealing Grammar School (whose choir recently recorded, under his direction, a programme of music by Phyllis Tate), conducted the London Bach Society's concert in Chichester Cathedral on 8 June, which included works by Gabrieli, Byrd, Bach and Vaughan Williams. At one of the three concerts given by the LBS during the course of one week earlier in the year, under their founder and director Paul Steinitz to celebrate their twenty-first anniversary, a new *Introit* by John Tavener received its première.

John White has been appointed Music Organiser of a series of lunchtime concerts to be given at BP House in Harlow. The first of these was given on 16 October by Ronald Thomas and Martin Jones.

Brian Smyth has been appointed Senior Lecturer in Music at Wall Hall College of Education, Aldenham, Herts; in March he conducted the concerto items in Mavis Elmitt's annual Pupils' Concert at Watford Town Hall.

Professorial Staff

Appointments

György Pauk (Violin)

Constance Shacklock, FRAM (Singing)

Resignation

Lennox Berkeley, CBE, Hon RAM (Composition)

Distinctions

D Mus (Lond)

Alan Bush, FRAM

Hon RAM

Ruth, Lady Fermoy, CVO, OBE

Hon FRAM

Gerald Coke, CBE; Sir Edmund Compton, KCB, KBE, MA;
Grizel Davies; Sir Gilmour Jenkins, KCB, KBE, MC; The Rt Hon
Sir Benjamin Ormerod, PC, Hon LL D (Manchester);
Michael Pelloe; Professor Edna Purdie, MA, D Lit (Lond),
Hon FTCL; Sidney Quin

FRAM

Jean Allister; Susan Bradshaw; Nigel Coxe; Marcus Dods;
Norman Fulton; Andrew Gold; Alan Hacker; Jean Harvey;
John Railton; Ivor Walsworth

Hon ARAM

Rodney Friend; Jack MacDougall; Gordon Osborn;
Philip Tomblings, FRCO

ARAM

Atarah Ben-Tovim; Anne Collis; Diana Cummings;
John Deegan; James Dick; Shelley Gunning; Jeffrey Harris;
Frances Holmes; William Houghton; Jerome Jelinek;
Martin Jones; Carmel Kaine; Major Paul Neville; David Oliver;
Valerie Pardon; Steve Race; Michael Rose; David Stone;
Nancy Strudwick; Martino Tirimo; Brian Underwood;
Anthony Walker

Births

Elvin: To William and Margaret Elvin (née Crossey), a daughter,
Katharine, 9 August 1968
Fletcher: To Peter and Valerie Fletcher (née Holmes), a son,
Andrew, 7 September 1968

Marriages

Docker-Unsworth: Robert Docker to Meryl Unsworth, 17 May 1968
Wickes-Pears: Geoffrey Wickes to Jennette Pears, 1 June 1968

Deaths

Mary Bennett, ARAM (13 August 1968)
Mrs G Elliott (née Pearl Newell), (9 April 1968)
Betty Lindesay, ARAM (31 January 1968)
Jean Pougnet, FRAM (14 July 1968)
Professor Edna Purdie, MA, D Lit (Lond), Hon FRAM, Hon FTCL
(17 June 1968)
Mary Ramsay, ARAM (9 June 1968)
Franz Reizenstein, Hon RAM (15 October 1968)
Stanley Shale, FRAM (24 September 1968)
Maude Smith, FRAM (8 October 1968)
Rupert Sutton, ARAM (June 1968)

New Publications

Lennox Berkeley: *Magnificat* (Vocal score) (Chester, 12s)
Andrew Byrne: *Three Bagatelles for flute and piano* (Hinrichsen,
8s 6d)
Una Gwynne: *Away to Ireland* (Unison Song) (Curwen)
Michael Head: *The Robin's Christmas Carol* (SATB and orchestra)
(Boosey & Hawkes, 2s); *Suite for Pipes or Recorders* (Boosey &
Hawkes, 10s); *How sweet the moonlight sleeps* (contralto and
piano) (Boosey & Hawkes, 4s 6d); *Ludlow Town* (voice and
piano) (Boosey & Hawkes, 4s 6d)

RAM Awards

Midsummer 1968

Anthony Lewis: *The Language of Purcell: National idiom or local
dialect?* (University of Hull, 5s); *Purcell: The Fairy Queen* (new
edition for the Purcell Society) (Novello, 63s)
Nicholas Maw: *One Man Show* (vocal score) (Boosey & Hawkes,
£5); *The Voice of Love* (Song-cycle) (Boosey & Hawkes, 26s)
Eric Thiman: *The Wilderness* (SATB and organ) (Novello, 1s 6d)
Hugh Wood: *String Quartet, Op 4* (Universal, 15s)

Recital Diploma

Piano Elizabeth Baker, Jeremy Brown, Bernard King,
Stephen Lade, Noel Skinner
Singing Norma Burrowes, Joy Roberts, Malcolm Singer
Violin Amanda Lipman, Richard Studt
Cello Clive Gillinson, Paul Ives, Christopher van Kampen
Double Bass Carol Russell
Flute Penny Macnutt
Oboe Mary Cotton, Helen Powell
Organ Ket Siong Yapp

Recital Medal

Oboe Smadar Shazar

Division V with Distinction

Singing Stephen Adams, Anne Guthrie, Marilyn Minns
Cello Susan Sheppard
Flute Margaret Wright
Clarinet Richard Addison

GRSM Diploma, July 1968

Stephen Adams, Mary Adcock, Janet Barker, Anna Bennett,
Thomas Blackburn, Rosemary Callard, Donna Chan,
Phyllida Clark, Monica Cook, Jennifer Coultas, Alan Crosskey,
Jennifer Davies, Joyce De Graff, Elizabeth Dyason,
Margaret Ede, Carole Farthing, Katharine Fray, Camilla Freeman,
Paul Glover, Rosemary Griffin, Stella Hammett, Anthony Harris,
Elizabeth Hasthorpe, Nigel Hayward, Jean Hepworth,
Pamela Hirst, Jennifer Holland, Paul Inwood, Rosemary Ives,
Peter Jones, Kathleen Kennedy, Janice Knight,
Caroline Lambert, Sheila Lawrence, Rosemary Leathard,
Sirion Leggate, Jane Lowries, John Lubbock, Peter Malcolm,
Gerald Moreton, William Moss, Isabel Pearce, Michael Porter,
Pradhak Pradipasen, Gareth Roberts, Malcolm Russell,
Geoffrey Salter, Thomas Scratchley, Elisabeth Smith,
Mary Taylor, Helen Tharp, Damaris Thomas, Susan Townsend,
Roger Turner, Ronald Ward, Alison Warwick, Pamela Watts,
John Welch, Lorna Williams, Marilyn Williams,
Marjorie Williams-Smith, John Wilson, Rosemary Wise,
Linda Wong, Elizabeth Woodgate, Ket Siong Yapp

RAM Club News

Leslie Regan

The Annual Dinner was held on 27 June at the Connaught
Rooms; as ever it was a happy occasion. The previous year pro-
duced an increased attendance, and this year, this gratifying
feature was again evident. Indeed if we had a graph to record
attendance it would show a most impressive upward curve. The
members and guests were graciously received by the President
and Mrs Thiman. The menu caused no complaint and much
commendation, which must surely indicate that the supply of
strawberries was adequate. The speeches came in for un-

qualified praise and all were brief—or it may be that they were so interesting that they seemed to be so. Lord Goodman proposed the health of the RAM and RAM Club, to which the President replied. The toast of the guests was proposed by Miss Marjorie Thomas, and it evoked a reply from the Rev Kenneth Slack backed by spontaneous applause, which left no doubt that in saying that the guests enjoyed themselves he was speaking the truth.

**Guy Jonson,
FRAM
President of the
RAM Club, 1968-9**

Frederic Jackson



Photo by Douglas Hawkrigde

On perusing the list of RAM Club Presidents I was struck by the variety of people who are elected to this very pleasant office. There are our Principals and Governors, graciously adorning the social functions and supplying wit and wisdom from on high. There are outstanding performers—'Big Names'—to add lustre; then there are our own professors—busy people with their shoulders to the wheel—taking time off to steer the Club through yet another year. Musicians are real individuals, and those the Club has been fortunate enough to choose have had humour, articulateness, and unmistakable personalities. To go back a few years, the Annual Dinner at which that great raconteur Harold Craxton gravely kept the table in an uproar will long be remembered.

This year Guy Jonson succeeds to the position and much love and affection from colleagues and pupils will support him through his year. A résumé of his career is interestingly varied. He was an Ada Lewis Scholar, and was fortunate enough to study with Vivian Langrish, Norman O'Neill and Harry Farjeon, and after winning the Macfarren Medal he left to work with Tobias Matthay and later Alfred Cortot. He then gave solo recitals and broadcasts and among one of his unusual commitments was to play piano duo with Angus Morrison for the Ballet Rambert here and on the Continent.

The war interrupted this career yet brought its own surprises. He devised and administered intelligence tests for personnel selection for the War Office and while in Salisbury he conducted orchestral concerts and Combined Service productions of opera. On returning to London in 1946 he was appointed professor of piano. Soon after that time Eric Grant—a very cautious critic—leaned over the lunch table and confided—'Guy's teaching very well—his pupils all like him!' And so it has been, and his pupils' successes have been accompanied by a fast growing reputation as examiner and adjudicator, and he has undertaken three coast-to-coast tours for the Canadian Federation of Festivals.

Musicians need to be wide thinkers, and both Guy and his wife Patricia have long been interested in the fascinating world of Eastern philosophies. May his speeches to us echo some of their strange wisdom! In Guy Jonson the RAM Club has gained a distinguished and much loved musician—a worthy successor to the long line of striking personalities who have enlivened its meetings and guided its ways.

Town Members

Bamber, Mrs Diana, *17c North Villas, NW1*
Bedford, Stuart, *82a Hendon Lane, N3*
Braggins, Dr Daphne, *5 Regal Lane, NW1*
Chomé, Maryse, *61 Twyford Avenue, W3*
Cooper, Elizabeth, *6 Brook Mead, Ewell, Epsom, Surrey*

**Alterations to
List of Members**

Devereaux, Mrs Noel, *37d Greville Road, NW6*
Docker, Mrs Robert, *34 Studland Road, W7*
Instone, Anna, *8 Treborough House, Nottingham Place, W1*
La Bouchardiére, Jeannette, *61 Berkeley Avenue, Bexleyheath, Kent*
Lewis, Anthony, *RAM*
Litherland, Mildred, *'Outspan', Green Lane, Lower Kingswood, Surrey*
Lovett, Terence, *15 Beauchamp Road, East Molesey, Surrey*
Saunders, S James, *The Law Society's Hall, 113 Chancery Lane, WC2*
Steinitz, Dr Paul, *8 Sole Farm Road, Great Bookham, Leatherhead, Surrey*
Thomas, Sarah, *38a Shoot-up-Hill, NW2*
Tomblings, Philip, *76 Frankland Road, Croxley Green, Rickmansworth, Herts.*
Townson, Freda, *40 Dennis Lane, Stanmore, Middx*

Country Members

Ainslie, Mrs Ronald, *New River Gate, St Catherine's, Broxbourne, Herts*
Aitken, Miss R D, *69 Brand Street, Nottingham, NG2, 3GW*
Clarke, Mrs Marie L, *Little Paddock, Oakfield Close, Weybridge, Surrey*
Cook, Miss Pamela, *11 Lichfield Avenue, Moorfield, Notts*
Harding, Mrs E, *2 Chatsworth Road, Pudsey, Yorks*
Joachim, Mrs Bernice, *The Old Vicarage, Waverton, Wigton, Cumberland*
Johnson, S M, *Llys Iolyn, Gannock Park, Deganwy, N Wales*
Kempe, Rev A H M, *c/o The Radford Hotel, Southgate, Chichester*
Lesslie, Mrs Effie, *Ethelstone Cottage, Aldwick Avenue, Bognor Regis, Sussex*
Marr, Miss Beatrix, *Toehill, Membury, Axminster, Devon*
Peirce, Mrs S, *Deepdene, William Luck Close, East Peckham, Kent*
Russell, Mrs Alan, *140 Letchworth Road, Leicester, LE3, 6FH*
Schouwmburg, Mrs A I, *Preston House, 29 Levenside, Stokesley, Tees-Side*
de Sousa Pernes, Mrs J M, *Highcroft, Verney Road, Stoneyhouse, Glos*
Wareing, Deryck, *The Orchard, Frensham, Farnham, Surrey*
White, John, *36 Seeleys, Old Harlow, Essex*
Wickes, Mrs J, *36 Frere Avenue, Fleet, Hants*

Overseas Members

Asboe, Keith, *36 Kentwell Street, Baulklem Hills, NSW, 2153, Australia*
Courcier, Mrs J L, *2574 Glendower Avenue, Los Angeles 90027, California, USA*
Custance, Barbara, *4706 Drummond Drive, Vancouver 8, BC, Canada*
Fisher, Alfreda M, *90 Melbourne Street, Invercargill, New Zealand*
Marks, Mrs Hilda R, *1 West 67th Street, New York, New York 10023, USA*
Papé, Madame Naomi, *6 Alexander Mansions, Rhodes Street, East London, S Africa*
Quinn, Robert, *Rossmore, Old Stump Road, Brookhaven, New York, USA*

The Students' Union

Charles Barnes,
President

This new term is to me something of a challenge, in that it is my first term as Union President, and for many students their first term at the Academy: in fact, the Union itself is something of a newcomer, having only been in operation for just over a year. I feel sorry that new students, and old, cannot enjoy the facilities that many of the long-established unions at other colleges offer, but I think we are gradually finding our feet, discovering what people really want from a union, and doing our best to provide it. The main problem here is communication: without a two-way flow of ideas, we cannot act on students' suggestions and they cannot take full advantage of the facilities we already offer. So I would ask students to keep an eye on our notice board outside the canteen, and our newsletters, and if they have any questions, problems, or suggestions, to come and see us in Room 211 (open every day between 1 and 2 pm) or drop a note in my pigeon-hole.

By the time this appears in print both the New Students' Dance and the Christmas Ball, held at the Washington Hotel in Curzon Street on 29 November, will have taken place. The Dramatic Society seems to be flourishing: I have kept well clear of this, having an obsessive fear of acting, but I'm sure there is sufficient talent among us to make the RAM quite a stronghold of amateur theatre.

One idea that has been put forward also concerns non-musical talent in the Academy. It was suggested that among us there must be a large number of painters, sketchers, cartoonists, poets and story writers. The RAM Magazine is always glad of original contributions from students, but I was thinking that perhaps if we could get sufficient response, we could organise an exhibition of student work, and for painters particularly, there might be some sales made. I know that I, for one, would like a nice modern original for the flat!

I must take this opportunity of thanking, on behalf of us all, our last President, Geoffrey Coward. He was 'boss' for only just over one term, after Malcolm Smith's departure for Glyndebourne, but in this short time he proved himself a keen and efficient worker, and I hope I speak for all the students in wishing him well.

Sports News

Robert Secret,
Treasurer and
Sports Secretary

Last year saw the start of a sports tradition that I hope will grow into an important part of Academy life. We had soccer, tiddlywinks, cricket and tennis teams, all of which showed great promise for the future. The soccer team had one full-scale match against The Birmingham School of Music which ended in a 0-0 draw despite the whole of the second half being occupied by repeated attacks on the Birmingham goal. Our tiddlywinks team beat Bedford College 2-1 in a very close contest, and I would like to thank Bedford College for being such good hosts. During the Summer Term the Academy lost both at tennis and cricket to the Royal College of Music but as the College had played rather more frequently than the Academy we can perhaps put the defeats down to lack of experience.

I hope for great things this year, so please would anyone who is able come along and play or support the teams, as this can be a good way to make new friends—and perhaps even keep fit!

RAM Concerts

Midsummer Term

First Orchestra

16 July ('A Tribute to Sir Thomas Armstrong')
Wagner Prelude 'Die Meistersinger von Nürnberg'
Wagner Quintet from Act III of 'Die Meistersinger von Nürnberg'
Vaughan Williams Serenade to Music
Elgar Introduction and Allegro, Op 47
Brahms Symphony No 3 in F, Op 90
Conductors Sir John Barbirolli and Maurice Handford
Soloists Norma Burrowes (Eva), Helen Attfield (Magdalene), Stephen Adams (Walther), Vernon Midgley (David), Malcolm Singer (Sachs); Norma Burrowes (IB), Christine Faulkner (SA), Joy Roberts (ES), Andrea Baron (ET), Penelope Lister (MBa), Annabel Hunt (MBr), Janet Budden (AD), Helen Attfield (MJ), Vernon Midgley (PJ), Stephen Adams (HN), Malcolm Singer (FT), John Carter (WW), Paul Sherrell (NA), Ian Caddy (RE), Neil Darby (RH), Richard Bourne (HW); Janet Schlapp, Thelma Paige (violins), Pauline Mack (viola), Susan Sheppard (cello)

Leader Janet Schlapp

Choral Concerts

16 May

Brahms Variations on a theme by Haydn, Op 56a

Brahms Ein deutsches Requiem, Op 45

Conductor The Principal

Soloists Norma Burrowes (soprano), Malcolm Singer (baritone)

Leader Janet Schlapp

23 May (in St Marylebone Parish Church)

Bach Cantata No 106 'Gottes Zeit ist die allerbeste Zeit'

Hoddinott Cantata 'Dives and Lazarus'

Bach Cantata No 11 'Lobet Gott in seinen Reichen'

Conductor The Director of Studies

Soloists Norma Burrowes (soprano), Janet Budden (Contralto), Stephen Adams (tenor), John Lubbock, Malcolm Singer (bass)

Leader Nina Martin

Second Orchestra

15 July

Mozart Overture 'Don Giovanni', K 527

Elgar Cello Concerto in E minor, Op 85

Beethoven Overture 'Leonora No 3', Op 72a

Brahms Tragic Overture, Op 81

Barber Adagio, Op 11

Beethoven Symphony No 7 in A, Op 92 (I)

Ravel 'Ma mère l'Oye' (I, II, IV & V)

Prokofiev 'Romeo and Juliet', Op 64 (four excerpts)

Sibelius Symphony No 2 in D, Op 43 (IV)

Conductors Maurice Miles

and members of the Conductors' Course: Maria Linnemann, Rudolf Piernay, Elwyn Williams, John Lubbock, David Corkhill, Michael Burbidge, Nellie Romano, Robin Rose

Soloist Paul Ives (cello)

Leader Paul Smith

Chamber Concerts

15 May

Paul Smith (student) 'Triptych'

String Ensemble (*Conductor* Maria Linnemann)

Carl van Wyck (student) Sonata
Melanie Horsfall (violin), Peter Pettinger (piano)
Brahms Trio in E flat, Op 40
Catherine Dubois (piano), Avril MacLennan (violin),
Christopher Griffiths (horn)

26 June

Franck Piano Quintet in F minor
Heather Gould (piano), Marion Turner, Stephen Srawley
(violins), Pauline Mack (viola), Gillian Thoday (cello)
Paul Glover (student) Three poems by John Clare
Malcolm Singer (baritone), Jennifer Coultas (piano)
Mozart Serenade in E flat, K 375
Graham Salter, John Shaw (oboes), Robert Bramley, Colin
McGuire (clarinets), Christopher Griffiths, James Ingram
(horns), Robin Thompson, Lorna Hinds (bassoons)

28 June (RAM New Music Group)

Christopher Hobbs (student) Voicepiece
Oliver Hunt (student) Harpsichord Concertino
Francis Monkman (harpsichord), Margaret Wright (flute),
Graham Salter (oboe), Alan Sheppard (clarinet)
Stockhausen Plus-Minus
John Cardale, Philip Pilkington (pianos), Edward McGuire
(melodica), Robin Thompson (bassoon)
Hugh Shrapnel (student) Games
John Cardale, Philip Pilkington (piano), Christopher Hobbs
(vibraphone), Hugh Shrapnel (celesta)
Terry Riley Keyboard Studies
John Cardale (piano), Christopher Hobbs (organ), Francis
Monkman (harpsichord), Philip Pilkington (amplified clavichord),
Robin Thompson (piano)

Concerts

1 May

Reizenstein Sonatina
Mary Cotton (oboe), Valerie Dickson (piano)
Villa-Lobos Première Sonate-Fantaisie
Max Teppich (violin), Hugh Ockendon (piano)
Bach Suite No. 1 in G, S 1007
Susan Towb (cello)
Brahms Sonata in F minor, Op 120/1
Robert Bramley (clarinet), Heather Gould (piano)

19 June

Schumann Carnaval, Op 9
Susan Howes (piano)
Alan Richardson French Suite
Smadar Shazar (oboe), Valerie Dickson (piano)
Rupert Scott (student) Deviations on Jane
Malcolm Singer (baritone), Oliver Butterworth, Roger Stimson
(violins), Richard Addison (alto saxophone), Charles Healey
(bass clarinet), Peter Lamb (double bass)
Prokofiev Sonata No 4 in C minor, Op 29
Noel Skinner (piano)

Evening recitals were given by **James Coles** (violin) on 13 May,
Peter Cropper (violin) on 20 May, **Robert Hill** (clarinet) on 23
May, **Nina Martin** (violin) on 28 May, and **Helen Attfield**
(contralto) on 17 June.

New Students

Michaelmas Term
1968

Hilary Ainsworth, Eric Akrofi, Elizabeth Altman, Eitan Alush,
Elizabeth Anderson, Geoffrey Anderson, Colin Andrew,
Monica Anthony, Patricia Arrowsmith, Linda Ashton,
Russell Austin.

Trevor Bailey, Jane Ballantyne, Fiona Barnett, Michael Baxter,
Grahame Beardwell, Colin Bell, Margaret Boultonwood,
Madeleine Bland, Felicity Boland, Bonaventura Bottone,
Valerie Botwright, Louis Bradford, Adrian Brown, Derril Brown,
Francis Brown, Alison Buckler, Margaret Bunting, David Byers.

June Calvert, John Cap, Kenneth Carnegie, Susan Cave,
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